

HF  
5353  
.B52  
1924

# Business Talk-Plans

IMPROMPTU

Introductory Outline

BENJAMIN BILLS



Class HF5353

Book .B52

Copyright N<sup>o</sup> 192A

**COPYRIGHT DEPOSIT.**







INTRODUCTORY  
OUTLINE



# *The* Impromptu Talk-Plan

*By*  
BENJAMIN BILLS, Ph.B., J.D.

*Formerly*, Faculty Member Departments of Law, Political Science and Public Speaking, University of Chicago; Director of Oral English, Williams College, Massachusetts; Assistant Secretary in charge of Trust Company development, Continental and Commercial Banks. *Now*, President, Business Talk-Plan Company, Director of Sales, American Bond and Mortgage Company; Head, Department of Practical Speaking, School of Commerce, Central Y.M.C.A., Chicago. Member of Chicago Bar.

*Published by the*

BUSINESS TALK-PLAN COMPANY

One Two Seven North Dearborn Street

CHICAGO

1924

HF 5353  
.B52  
1924

*Third Edition*

---

Copyright, 1924  
by  
BENJAMIN BILLS



FEB 15 '24

©CIA777145

no 1



Dedicated  
to  
The Memory of  
BERYL GILBERT BILLS

*My loyal and generous helpmate for seven precious years, carrying—as did I so gratefully acknowledge in the first edition of these Talk-Plans in 1921—"many duties properly belonging to me in order that I might develop the Plans."*

*And as I volunteered in the earlier edition, her experience in their teaching had "been of incalculable assistance, as well as her aid in the phrasing and organizing of the points made."*

*She is gone—departed at the summons of the Master Speaker—her pencil of suggestion on the pages that follow, laid aside for a bare six days—and then for a new and greater work surely begun for eternity.*

BENJAMIN BILLS

*February first, 1924.*



# Introductory Outline of THE IMPROMPTU TALK-PLAN



## PART ONE

### Nature of the Impromptu Talk and Purpose of the Impromptu Talk-Plan

#### *Section One: Frequent Practical Occasion for Impromptu Talking:*

**Business dividends in capacity to Talk Impromptu**      Impromptu talking is hair trigger talking. And it is what the bread and butter necessities of life demand. A new objection arises at a sale interview—impromptu thinking and talking right on the spot must be the means of overcoming this objection. A new angle arises at a business conference. Impromptu thinking and talking must at once work out a solution. On the “green carpet” before the chief, you must tell your side of the story then and there. At your lodge, your “few remarks”

## THE IMPROMPTU TALK-PLAN

can not be made after you get home. If you are at a convention and a motion is made, it is carried or defeated by impromptu remarks. If in the midst of a busy day, a letter comes in demanding a reply by return mail, you have no time to block out an answer and write and revise it in detail, for the outgoing mail leaves at an hour certain.

In short, at your desk or on your feet, it is not sufficient merely to see a point quickly, but by impromptu talking or writing you must put it in words almost as quickly. Thus you have a practical occasion for realizing dividends on this impromptu ability every time you meet a man, every time you answer the telephone, every time you sit in on a decision, every time you attend a meeting and every time you dictate a letter.

### *Section Two: Knowledge and experience essential even for Impromptu Talking:*

**The Impromptu Talk-Plan, no substitute for information**

A baby carries on a continual chatter. He is talking and he is talking impromptu. But he is just gibbering. If you are not going to gibber, you must, although talking impromptu, talk *sense*. No Talk-Plan of any

## INTRODUCTORY OUTLINE

sort can help you say anything if you have nothing to say. It merely helps you say well what you know well or have experienced well. In short, the IMPROMPTU TALK-PLAN is no substitute for information. It merely provides you a method for quickly *assembling* and presenting your information in marketable form.

### *Section Three: Three main uses of the Impromptu Talk Plan:*

(1) **Steadies the Speaker**      The *first use* of this TALK-PLAN is to steady you so that you are actually as effective as you are capable of being in any of these firing line occasions. A baseball pitcher is as capable of throwing a third strike when he has three balls and two strikes as is he when he has but one ball and two strikes. The additional two balls seldom weaken his skill. They merely deprive him of the steadiness necessary to give his skill equally certain play.

The very same situation exists in being compelled to talk impromptu. Your mind is as good as it ever was, but often you get an attack of "nerves" and grow excited and wild.

The IMPROMPTU TALK-PLAN actually takes the place of the catcher who walks out and pats

## THE IMPROMPTU TALK-PLAN

the pitcher on the back, gives him the signal as to just what corner of the plate the ball should cut, encourages him in doing exactly what he is able to do when at his best and who then holds up his big glove for the pitcher assuredly to shoot at and to shoot at straight.

Why are most of us seldom at our best in the surprise occasion? The reason is that we are "flustered;" we are unsteadied by the unusual emergency.

The IMPROMPTU TALK-PLAN braces you under fire. For, it gives you definitely Five Steps to take in your talking and you are always certain of what the next step is, when it is next, and why it is next.

(2) Leads the Listener

The *second use* of the IMPROMPTU TALK-PLAN is to *lead* rather than to drive your listener or reader to your conclusion and indeed to let him think out his own way to it. We all dislike a man who wants to *tell* us something. Yet we all hail the royal fellow who will quicken our own faculties of observing, comparing, reasoning and confirming, so that we, ourselves, can *learn* something. Thus, this second use of the TALK-PLAN is to lead out your idea in your listener's mind so that he



## INTRODUCTORY OUTLINE

actually believes it is his *own* idea. By this persuasive talking the purpose is accomplished of locking arms rather than horns over ideas.

(3) Concentrates  
both Speaker and  
Listener

The catcher's big glove helps the pitcher concentrate his ball at a certain point. And

such is the *third use* of the IMPROMPTU TALK-PLAN. It holds you to a concentrated attack. It prevents becoming "rattled." It keeps you from scattering your points. Your shot-gun splatter is pulled together in rifle-ball boring.

Before going to Part Two for a general description of the Five Steps in this TALK-PLAN, possibly its help in *organizing* your talking or dictating can be remembered best by recalling the story of the darky who was expertly flicking flies off the back of his mule with his raw hide much to the amusement of his passenger. As they passed under a limb of a tree from which hung a hornet's nest the passenger said, "Sambo, why don't you make a snap at that hornet's nest?" Came the retort supreme, "No, Boss, 'dey's organized."

It is to *organize* the appeals of your idea so that they teamplay that this IMPROMPTU TALK-PLAN has been prepared.

## PART TWO

### The Five Steps in the Impromptu Talk-Plan

#### *Section One A: In general on the Five Steps:*

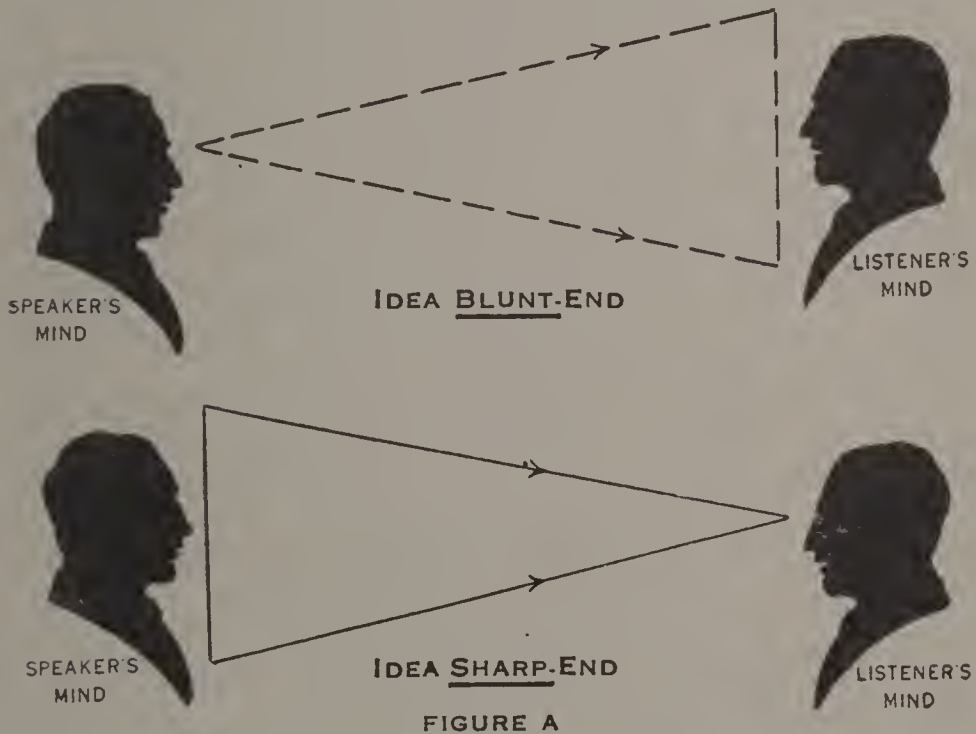
**Starting an Idea Sharp-End first** Did you ever try to split wood using the blunt end of your wedge on the block? Obviously you can not split open the block unless you start your wedge *sharp*-end first. Yet, foolish as it may seem, most business speakers and sellers start their ideas in the stubborn mind of the listener or buyer *blunt*-end rather than *sharp*-end first.

In the Five Steps of the IMPROMPTU TALK-PLAN it is proposed rather to do the common sense thing of trying to break into a man's mind with an idea sharp-end first rather than snub-end first. Note the difference in ease of penetration in the diagram on next page of the wedge-idea as drawn in solid lines and as drawn in dotted lines.

## INTRODUCTORY OUTLINE

Then after an illustration of this difference, we actually shall break an idea apart, name the parts, and then assemble them so as to have them in sharp-end order.

Once we have done this we can take all our ideas and thus break them apart and assemble them so as to make the surest headway by reason of having the least resistance.



### Illustration of Blunt-End talking

A young man who was employed in a large advertising agency once was presented an advertising plan which one of the clients of the agency had pre-

## THE IMPROMPTU TALK-PLAN

pared and on which they wanted the judgment of the agency. The client was ushered in and turned over to this young man who began the interview thiswise: "Your plan is impractical. And it will lose you thousands of dollars." The client, whose pet scheme this plan was, of necessity was quickly offended and reported the young man to his chief and the chief talked to the young man in the same language, saying, "As a business man *you* are impractical. You have lost *us* thousands of dollars in the loss of this client's business." And the young man lost his position.

**How an Idea grows Sharp-End first**      How did the young man come to the conclusion that the client's advertising campaign was impractical? Not by any God-given genius—but rather because, as he later explained it, another man with an identical plan tried it out with the loss of thousands of dollars whereas a plan built on practically identical lines with one or two distinctive saving features *made* thousands of dollars.

From these two observations, the suggestion was borne in the young man's mind as to the importance of the advertising campaign, including the one or two distinguishing features which he had observed in the one successfully pros-

## INTRODUCTORY OUTLINE

ecuted. This suggestion he further reasoned out along the lines of psychology and of logic—in short, the “horse sense” of the suggestion which came to him appealed very strongly. And in his three or four years at the agency he had confirmed the “horse sense” of this plan in “dollar-cents” by seeing other clients of the agency profit in following out the like features making for success. Therefore his conclusion as to the client’s different program, “Your plan is impractical. It will lose you thousands of dollars.”

And when the young man was asked why he did not allow his client to have the same basis for coming to the same conclusion, he rather freely confessed that probably it would have been better business, had he so done.

This illustration surely must make clear the point that the vice in most of us is that we give the *result first* to our prospects and listeners to which *our* mind, nevertheless, has come *last*.

### *Section One: In general on Step One:*

The “Cartoonist”  
method of starting  
an Idea

I once tried to read an  
editorial on “Spend Your  
Vacation in the Country.”

From its very first assertion to its last command, I found myself disagreeing with it.

## THE IMPROMPTU TALK-PLAN

As I flung the paper together my eye fell on a double-panelled cartoon. The top panel depicted a man clad in stuffy coat and high white collar, with stiffly starched cuffs to match and trousers that might have been white had one seen him sufficiently early in the morning. He was at the corner of State and Madison Streets, pocketed between a clanging street car, a screeching automobile, a racing truck and an irate policeman. He was trying to dodge north and south at one and the same time, while a hawking newsboy dinned in his ears, "Uxtra, uxtra, end of world, here." Perspiration was oozing through his collar, his cuffs had become limp and his hair, on end. Heat waves were flaring down on him like the blasts of South Chicago furnaces with all drafts open.

In the lower panel one beheld a vacationer stretched full length on a broad, old-fashioned, feather-ticked hammock swung between two whispering elms. Khaki informals with collar turned in and sleeves rolled up, along with a pair of afternoon slippers and a briar pipe, completed his attire. On his right was an old-fashioned windlass well. Beside it rested a deep white pitcher, beaded on the outside with great drops of perspiration betraying the cold nectar draft within. Dew berries sparkled on an old Dutch



## INTRODUCTORY OUTLINE

plate in easy reach to the left. Breezes bore the spice of fresh evergreens mingled with the clover sweetness of ripening hay.

I called the cartoon to the attention of a neighbor on the train seat with me. Straightway we both began to consider rather cordially the advantages of a vacation in the country.

Compared Illustrations, the Sharp-End way of starting an Idea

Thus, not by challengeable assertion, but by undeniable illustration, does the cartoonist open our minds so much more readily than does the average editorial writer. And by the comparison of black against white, the skillful cartoonist makes the white appear whiter and black, blacker.

Why not this suggestive comparison of success and failure by *word* as well as by *crayon*? Illustrations cannot be questioned. Assertions will be. Illustrations will be listened to. Assertions will be broken into. Illustrations lead the mind to look and to listen, then to wonder, then to inquire and now and then to presume. Assertions close it too arbitrarily.

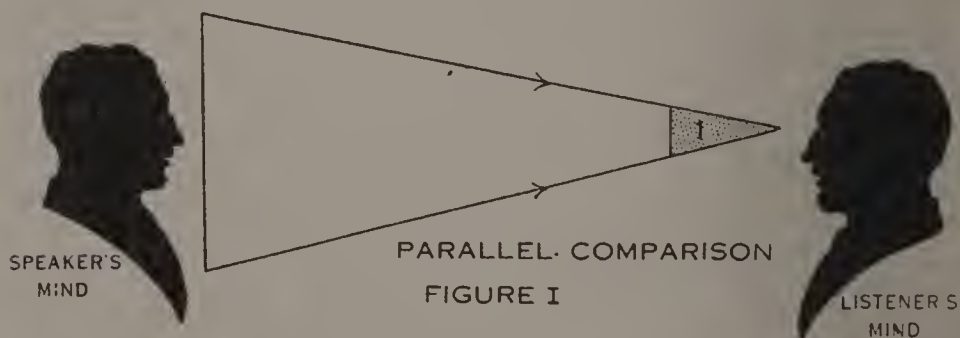
Moreover, an impression coming through the *senses* is much less challenged than when presented to the *reason*. What we *see*, for instance,

## THE IMPROMPTU TALK-PLAN

we react on more readily and more confidently, than on what we are *told*. And this illustrative start to an idea by working on the senses of sight, sound, taste, smell and touch, stimulates the recording function of the mind which always is most responsive.

**Parallel-Comparison, Such illustrative material with the First Step**

a success set over against a relative failure comprises the sharp-end of the wedge-idea. And because the two instances should *parallel* each other, and because the likenesses thus are *compared*, an appropriate name for this First Step is PARALLEL-COMPARISON.



**Suggestiveness of PARALLEL-COMPARISON** May we get this point fixed even more clearly by one more illustration? Suppose for instance, you come to my desk all enthused over a vacation which you are planning to take at Lake Geneva, Wisconsin. I will not accomplish my end very

## INTRODUCTORY OUTLINE

successfully of getting you to go to Lake Delavan, Wisconsin, if at once I say, "You do not want to go to Lake Geneva. It is too formal for you and your family." Involuntarily at least a resentment would flash through your mind at my presuming you not sufficiently cultivated to maintain your place in society at Lake Geneva.

Suppose, however, instead of this blunt-end reply, I make no comment other than to draw from my desk drawer a snap-photograph of myself and family at Lake Geneva and in the Lake Geneva Hotel at a tea dance at which the extremely wealthy Shore residents were present.

Through the window you discern—as is shown in shadowy outline in the snap-shot—the private yachts belonging to wealthy owners and alongside them drawn up on the beach was my catboat which I explain to you, I rented for the two weeks of stay. You note that while my wife's gown was pleasing and attractive, yet you see that it was not of the dazzling magnificence and splendor paraded in peacock style by the Lake Shore ladies. While you can see that I was feigning a bored look of wealth and ease, yet you can observe that I was *acting* rather than living the part and that I was over my depth.

## THE IMPROMPTU TALK-PLAN

Then suppose without making any further comment I also draw from my desk drawer a snap-shot of myself and family, likewise on a vacation, but this time a year later at Lake Delavan.

Again you can see my rented cat-boat up on the beach, but beside it there were other cat-boats—some smaller but few larger. And all the boats were cat-boats. Suppose you also notice from the snap-shot that both my wife and I were dressed in bathing suits and that with a number of other people we were toasting marshmallows in front of a large bon-fire. You can see back on the lawns a number of small, modest cottages—but no society hotels.

Then, having compared these two parallel snap-shots of vacation environments, suppose I suggest, "Because of the greater informality possible at Lake Delavan, might you not consider its preference over Lake Geneva?"

Quite clearly you would respond more favorably to this second *illustrative* presentation than to the first *assertive* presentation.

Why so? Merely because this second time I start the idea in your mind in exactly the same way that it naturally developed in my own mind from the two experiences of the different vaca-

## INTRODUCTORY OUTLINE

tions in the two consecutive summers. Likewise so presenting this PARALLEL-COMPARISON to you of my actual experiences starts naturally and persuasively in your mind the same train and trend of thought.

This description of the snap-shots of course, is, much longer than would or should be taken in a presentation. Indeed the presentation is not the description here given, but the snap-shots themselves.

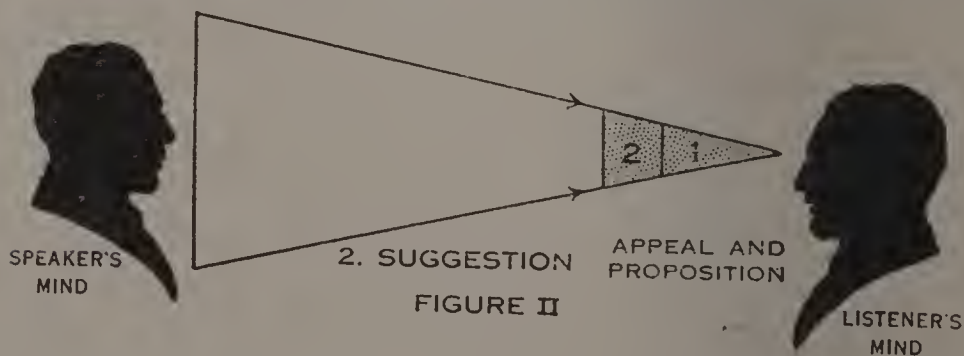
**Personal experience shows PARALLEL-COMPARISON, the way an Idea starts**      One more question to make the point still clearer that most ideas which make strong headway and certain headway are borne in a PARALLEL-COMPARISON. Remind yourself for a moment as to how the idea started in your mind of being in your present business.

Seldom was it because your parents so commanded. Either you saw your father playing an attractive role in this business, or the work of the world as being done by a big brother came to you with a dramatic attractiveness at some time during your youth. Or a visitor or a speaker, being a member of a certain profession, gripped and held you with the worth while job he seemed to be performing.

## THE IMPROMPTU TALK-PLAN

In short then, it must be doubly and trebly clear by this time that PARALLEL-COMPARISON is the First Step and the entering wedge which most naturally opens a man's mind to a courteous and cordial consideration of the SUGGESTION which we shall now consider as being the next wedge-part of an idea in the order of the ease of its reception by the listener.

**SUGGESTION,** One of the preceding marginal the Second Step notes is headed, "Suggestiveness of PARALLEL-COMPARISON," and it is exactly that which is done is this Second Step—that is to say, we name the two differences in the SUCCESS-ILLUSTRATION, but do so in an inquiring manner. No one would claim that two swallows make a summer although someone humorously has said that they break many a new year's resolution. Likewise, merely two illustrations alone do not drive a *conclusion*. However, they do lead out a *suggestion* and SUGGESTION is the name of the Second Step.





## INTRODUCTORY OUTLINE

For instance, at the bottom of the cartoon on vacations, there was no assertive command, but rather the persuasive suggestion, "Comfort considered, ought you not consider vacationing in the country?"

Two Parts to  
SUGGESTION:  
APPEAL and  
PROPOSITION      And in this cartoonist's language were contained the two parts of this Second Step of SUGGESTION, namely, (1) the APPEAL for action your way; (2) the PROPOSITION of the action itself.

Recall the reasoning of the young advertising man to himself after he had seen the two different advertising practices, namely, "*Profit considered, might not the advertising containing my two features embrace the sounder policy?*" Are you clear now that the Second Step comprises SUGGESTION which has two parts—(1) MAIN APPEAL for the proposition and (2) the PROPOSITION, itself?

### *Section Three: In general on Step Three:*

Probability of  
APPEAL, shown  
in the Third step      From the two PARALLEL-ILLUSTRATIONS, the appeal of your proposition is seen as *possible*. In the Second Step of SUGGESTION

## THE IMPROMPTU TALK-PLAN

you word its *possibility*. Now you come in this Third Step to establishing its *probability*.

If one type of fuse in your switch board burns out a couple of times, whereas another type of fuse continually has been effective, the suggestion comes to you in a tentative way that *possibly* the latter type of fuse is preferable. You take it out and begin to look it over, seeking to discover whether there is any *plausible reason* for its superiority.

**EXPLANATION of APPEAL, the Third Step** This Third Step of showing plausible reasons for the APPEAL very properly can be called EXPLANATION. For, explaining is exactly what is done in this Third Step. It still continues the purpose of "locking arms rather than horns," because Explanation as distinguished from Argumentation seeks to get people to *see* rather than to *agree*. And we all do want to be intelligent enough to *see* and yet we all are stubborn in disliking to *agree*.

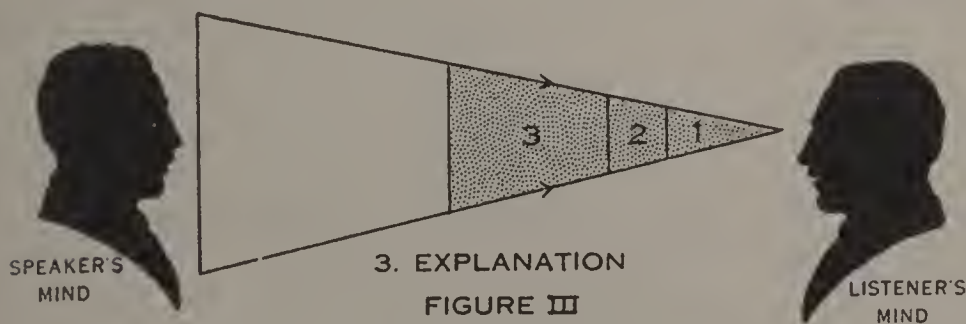
**Illustration of the Third Step** Suppose an automobile salesman is representing a low swung type of car. He decides one sale appeal for his car is the comfort of its riding quality.

## INTRODUCTORY OUTLINE

Listen to his talk: "Take a four-inch pencil, each inch representing a foot. Three inches represent the three-foot height of my car—four inches, the four-foot height of my competitor's car. Imagine yourself in the high car at the top of the pencil. You hit a rut, which swings the pencil, say, a 30 degree angle at the bottom. At the top in the high car, you are swung two and a quarter inches. Drop down to the low car and the arc of your swing is reduced near to one and three-quarter inches. That is to say, the wrench of the passenger by hitting the same rut is close to sixty per cent. less in the low swung car."

"Oh, I see," often has said the listener to this demonstration sale of the low swung car.

The listener's guard thus is down as he seeks to *see*. His guard would be up if he were asked to *agree*. Such is the work of this Third Step of EXPLANATION.

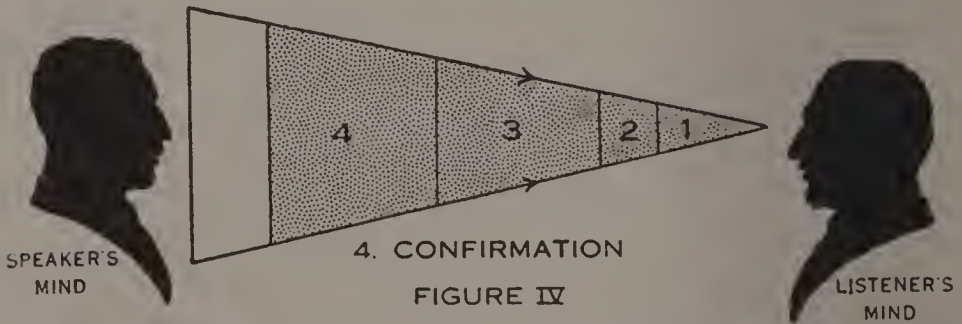


## THE IMPROMPTU TALK-PLAN

### *Section Four: In general on Step Four:*

**CONFIRMATION, the Fourth Step** At this stage of your talk or solicitation the listener already has observed the *possibility* of truth from your PARALLEL-COMPARISON and SUGGESTION. He has considered its *plausibility* as you have worked it out in your EXPLANATION. He now naturally wishes to be assured of its *actuality* and this Fourth Step which confirms the impression the listener or reader has been getting is appropriately called CONFIRMATION.

The expanding wedge-idea which we are using to illustrate the gradual pushing of our idea into the other man's mind with the least possible resistance on his part as thus added to by this Fourth Step of CONFIRMATION is as follows:



### *Section Five: In general on Step Five:*

**CONCLUSION, the Fifth Step** By this time we have developed our idea for our prospect or listener from the *possibility* of its soundness to

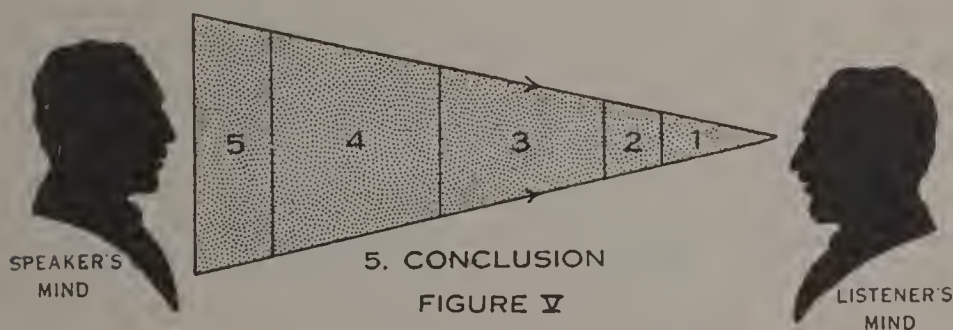
## INTRODUCTORY OUTLINE

its *probability* and on through to its *actuality*, and now we come to its *finality* in the CONCLUSION.

This CONCLUSION is the very same proposition which we stated in the form of a SUGGESTION in the second step, but this time we can state it not suggestively, but *conclusively*.

The function of the CONCLUSION is to put dress suit clothes on the points of EXPLANATION which in the Third Step were given in the language of business dress. The CONCLUSION gives snap and zest and drive to the points of the EXPLANATION.

Thus the completed idea-wedge in the order of the ease with which it will be received by the listener or reader appears thiswise:



### Summary of Five Steps

In summary, the order of the steps in the easy and sure wedging of an idea to acceptance is:



## THE IMPROMPTU TALK-PLAN

1. **PARALLEL—COMPARISON**, illustrating success of speaker's **PROPOSITION** as compared with an opposing one.
2. **SUGGESTION** of **APPEAL** for speaker's **PROPOSITION** and then suggestion of the **PROPOSITION**, itself.
3. **EXPLANATION** of **APPEAL**.
4. **CONFIRMATION** of each explanatory point.
5. **CONCLUSION**, a summary of the explanatory points for the **APPEAL**, and its proof of the **PROPOSITION**.

**Hand Diagram**      In brief, you *compare, suggest, explain, confirm, conclude*. In the detached hand diagram here inserted these Five Steps are worked out, along with the subdivisions of each. This detached diagram should be carried forward as you study through each of the seven books, so that if at any time you get confused as to what the steps are or in which step you are for the moment, you can clear the whole matter up for yourself by reference to this hand diagram of the Five Steps as disclosed on the five fingers.

**Illustrative application of Five Steps**

We have earlier referred to the use by a railroad traffic manager of this IMPROMPTU TALK-PLAN. Possibly the best way to end this Introductory Outline from the point of view of giving a clear understanding of how the Five Steps can be used,



## INTRODUCTORY OUTLINE

is through printing the speech of this traffic manager to his directorate, according as stenographic write-up shows it to have been given. The beginning of each step will be noted by a descriptive marginal index.

Also note how the second use of this TALK-PLAN, i. e., that of "*leading* the listener," is here accomplished. The directors are given little or no opportunity to say "no" in the first two steps and by that time the presumption already is resolved the speaker's way.

It should be known in advance that this was a talk requesting an appropriation for a new block system which, however, the traffic manager was warned a year earlier he could not have installed for five years on the second branch of his road—he having at that time secured an appropriation for its installation on the first branch of his road. This railroad speech follows:

### SPEECH TO DIRECTORATE BY RAILROAD EXECUTIVE ASKING FOR ADDITIONAL APPROPRIATION

PARALLEL-  
COMPARISON

"Gentlemen, when I first received your summons to come back to this conference on budget plans, I had just come in

## THE IMPROMPTU TALK-PLAN

from a trip on our Northern Branch from the first wreck that had occurred there this year. We spent \$100,000 last year on that branch, you recall, for a block system to prevent wrecks. This single wreck, which would have happened no matter what block system we had, was its record for the year.

“I called for my wreck records on the Southern branch in order to have a complete report for you. For the same year we had had 12 wrecks, which, although our hauls are mostly freight, cost us more than \$10,000 each in money, not to speak of a much greater loss in business, together with shippers’ claims, bad newspaper publicity, expensive litigation. You know, indeed, the train of costly consequences.

“In an effort to locate the reason for this remarkably good showing on our Northern branch as contrasted with the deplorably bad situation on the Southern branch I changed maintenance gangs from one branch to the other for two months with no change in record. I changed station agents with no change in record. I changed engine crews with no change in record. We have the same train dispatchers on both branches—have spent practically the same amount of money on both branches, a little more on the Southern, except for the \$100,000 outlay for the block system on the Northern.

“And yet one wreck on the Northern to twelve on the Southern; \$6,000 cost in

## INTRODUCTORY OUTLINE

wrecks on the Northern, \$110,000 cost in wrecks on the Southern.

SUGGESTION           “By reason, gentlemen, of the apparent wreck reduction resulting, might we not consider the wisdom of at once installing this new block system on our Southern branch?

EXPLANATION           “Speaking in the vernacular, you know that it is ‘human to take a chance.’ When you branched out from the steel business into this belt line, you took a chance.

“Imagine a train and crew stopped by the red signal of our old fashioned block system. In obedience, they wait 5, 10, 15 minutes. The signal still shows red. They wait 20, 25, 30 minutes. The signal still grimaces red.

“The engineer and conductor recall the admonition of the chief dispatcher that if late again, they will be laid off again. What do they do? Being human, they go in slowly and carefully—they ‘take a chance.’

“And nine times out of ten, the train in the next block is at the other end going out and the chance is safely taken. But, the tenth time a switch still is open—a caboose is loose and this tenth time, oats and coal and lard and machinery are omeletted on the side track and we all have addled brains.

## THE IMPROMPTU TALK-PLAN

“Suppose that we had the block system so contrived as to make it mechanically impossible for two trains to get into the same block at one and the same time. Precisely this is done by the new block system’s set of control batteries—which depend on the human element only in so far as the keeping of them charged is concerned. They throw the engineer’s brakes against his lever—they lock him up until the pressure of the train in the next block is removed.

CONFIRMA-  
TION

“Pretty mechanical theory? Yes, but it works as prettily. You all know the catastrophic record of the New York, New Haven and Hartford Railroad in the East—until recently, yellow journal-sheeted from New York to Chicago to Frisco—because of what? Wrecks! Mellon, the company’s President, was called before Congress for investigation because of his wrecks.

“Yet in the past thirteen months, but two freight wrecks have been chronicled on the road, and they were unavoidable. And this retrieving record has been accomplished by what? Many factors doubtless, but one large factor was the installation of this new block system on their road sixteen months ago.

“You directors complain to me about losing too many freight hauls to the —————

## INTRODUCTORY OUTLINE

Railroad. And, in turn, I complain to my solicitors. I caught a glimpse of against what they were competing the other day while down on a lobbying matter at Springfield, Illinois. The trial attorney of this competing line approached me with a proposition for doing also our trial work. His explanation was that the installation of a new block system—the very one we have on our Northern branch—had lessened the number of damage cases for him to handle.

Then I appreciated my solicitors' lament about not being able to present the same freedom from wreck record which their competitors boasted. And to some degree, I understood the reason for our not getting our share of freight haulage.

"Convincing facts? Hold your conclusion in abeyance if you at all fear their sufficiency. For, I have for you the confirming knowledge of a man who always had sound theory and cumulative data at his hands before authorizing even a nominal outlay.

"James Hill sent me to you from his road, you remember. Three years ago, when still he was living, he invited me to lunch with him in the traffic rooms of the Hotel La Salle, just prior to my coming with you. In the course of the conversation, he said to me: 'Peter, you are going to the \_\_\_\_\_ Road as my protege. I want you to make good. Remember, you must spend money



## THE IMPROMPTU TALK-PLAN

in order to make money.' A platitude said alone? True. But he had just read to me the carbon of a telegram—in relation to what? The installation of this same new block system on every mile of his Great Northern Railway!

CONCLUSION            "In short, Gentlemen, our own back door yard experience with this block device, the experience in its use in the East, in the West, in the North—the sound operating principle underlying its operation, the actual demonstration of its money saved in one year in wreck prevention on our own lines, move me most earnestly and unequivocally to recommend its immediate installation on our Southern Branch."

This traffic manager—now general superintendent of this road—had the courtesy to wire me from New York that his recommendation was allowed.

## INTRODUCTORY OUTLINE

### Value of the Companion Books in this Set

When a boy, a chum of mine came running into my home one day with a new pair of skates, eagerly inviting me to accompany him to the ice-pond.

"Why, Floyd," my mother protested, "I did not know you could skate."

"Oh, yes," retorted the lad, "I have stood on the bank and watched them skate many a time."

However, as you might well guess, Floyd received many hard bumps when he came actually out on the ice.

You here have read the development of the Five Steps in this IMPROMPTU TALK-PLAN. Obviously your use of them in a really skillful way is going to be possible only as you substitute for the telescope used in this Introductory Outline, the *microscope* which we shall now use as we consider each one of the Steps separately and then all together again in the next five companion books.

In this Introductory Outline, you have part of the *theory* for locking arms as against locking horns over ideas. But successful *application* of this TALK-PLAN can come only after you have had more than this passing acquaintance.

In the next Five Books you will acquire the intimate understanding of each of the Five



## THE IMPROMPTU TALK-PLAN

Steps necessary for their effective use—each step being worked out in a separate book. You will learn of the relation of the steps to each other and of how you can vary them and how you can apply them on specific problems of getting a new position, asking for an increase in salary, getting a report approved, closing a sale, handling a complaint.

In short, you can acquire the ability to “think on your feet” in meeting any emergency any time, any where.

Moreover, Part Two in each of these Five Books comprises a series of searching questions referring you back to the specific sections in which their answer is to be found. And even of greater value are the practical cases in Part Two of each book, putting squarely up to you how to handle a lodge talk, a specific sales objection, a business recommendation, etc. And most important of all, after you have worked out each case, you can go to the appendix of each book and find there how the author, himself, has worked out each practical case given you. Thus without any dread routine of lessons or correspondence, you at once can measure your own effectiveness and determine how to multiply it.

Moreover, there is a seventh book, in which practical application is made of the steps in

## INTRODUCTORY OUTLINE

almost every sort of practical business situation, in soliciting insurance, in lawyer's trial work; in merchandising, including the marketing of clothing, shoes, specialties, groceries; in fraternal talking; in social service appealing; in financial reviews; in railroad problems; in real estate; in investments; in sales correspondence.

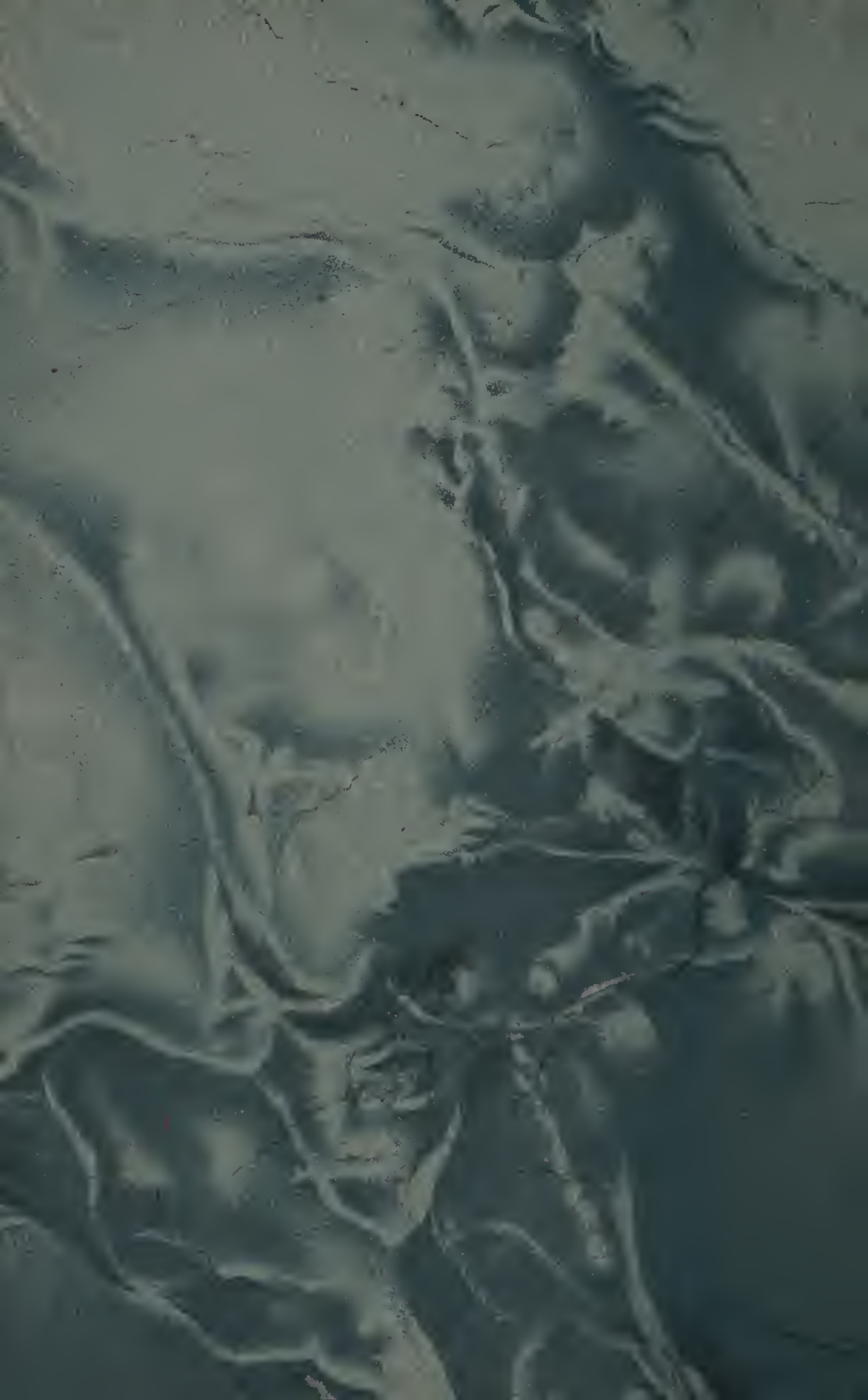
Understand that on each one of these problems and others, a specific and complete application of the TALK-PLANS is made and is made by experts in their line who themselves, have taken the TALK-PLANS. Thus their actual *application* of the TALK-PLANS to their own desk and audience problems is made available to you.

And by aid of these illustrations you very readily learn how to apply this IMPROMPTU TALK-PLAN to your practical business problems. Indeed, because this seventh book includes almost every kind and type of business talk, it is very probable that you will find your own field covered.

In short, in the next Five Books following this one and in the last book of practical applications, you can get off the bench and pitch ball yourself. You do more than appreciate these organization principles; you learn quickly to master and to demonstrate them, with personal satisfaction and business profit alike accruing to you.











LIBRARY OF CONGRESS



0 040 055 184 4